Vol. V.] [No. 3.

BIBLICAL REPERTORY.

NEW SERIES.

Vol. I.] JULY, 1829. [No. 3.

Contents.

I. JAHN'S HEBREW COMMONWEALTH. - - - 307
II. BROWN'S THEORY OF CAUSE AND EFFECT. - 326
III. THE GENERAL ASSEMBLY'S BOARD OF EDUCATION, AND THE AMERICAN EDUCATION SOCIETY. - - - - - - - - - 344
IV. PUBLIC EDUCATION. - - - - - - - 370
V. CHURCH MUSIC, &c. - - - - - - - 410
VI. ON THE SONSHIP OF CHRIST. - - - - 429

PRINCETON, N. J.

BERNARD CONNOLLY, PRINTER.

1829.

Biblical Repository
New Series vol 1 - 1829 -

be called the "*universal solvent*") should be our vernacular tongue, will not, we think, be doubted.

Now, our knowledge of the precise signification of the words in our own tongue, and of the modifications of meaning they admit by shifting their connexion, displays itself, frequently, in a kind of habitual feeling of the propriety or impropriety of this or that translation of a given word in a given connexion. With an intuitive judgement, we accomodate ourselves to the circumstunces of the case; and are frequently sensible of some incongruity, without being able to remedy it.

It needs, therefore, no labored argument to prove, that, on the one hand, a tolerable acquaintance with our vernacular language is requisite in order to conduct, understandingly and advantageously, the exercise of "translating;" and, on the other, that when conducted in a liberal and discriminating manner, it induces in the pupil an accurate and discriminating use of his own language.

This important circumstance is too apt to be overlooked in our schools. There is no commanding station in life, (and such stations are mostly occupied by our liberally educated men,) where a discriminating use of our vernacular language is not demanded, or where a perfect command of it is not desirable. And in what way can we more easily and pleasantly acquire the desired fluency, copiousness, and accuracy, in the use of the English tongue, than by means of a judicious management of the exercise of "translating," in the earlier stages of education? The pupil has the thought provided. He must clothe it worthily. The unfurnished mind finds it not only irksome, but comparatively unprofitable, to torture a vague thought of its own, into a hundred Proteus-shapes, to pass muster for a "composition," which, turn it any way you please, whether it be fish, or bird, or beast, is old Proteus still. In "translating," the thoughts, (and those, it may be, of the most ennobling cha-

racter,) are furnished; the ideas are connected; the logical travail is over; the empty brain is not racked for something to talk about.

We do not wish to discountenance the practice of original composition. We mean only to say, that if composition is made to supersede this exercise of "translating," one of the best means of promoting an early acquaintance with the powers of our vernacular language, is neglected. Nor do we design to discourage the use of translations, in the earliest stages of the study of a language. Nay, if the views we have propounded be correct, the propriety of their introduction, *at a proper period, to a certain extent, and under skilful management*, provided the translations themselves be rigidly accurate, can hardly be doubted.

This view of the exercise of "translating," as a literary exercise, demanding, and at the same time promoting, an acquaintance with our vernacular tongue, may be still further illustrated by a comparison of the *idiomatic phrases* which abound in all languages. One peculiarity of these idiomatic phrases, is, that they do not admit of a literal translation into another language; which, however, unless unusually defective, will supply a corresponding idiom. Take the following examples :—

The Romans said: "*duos parietes de eadem fidelia dealbare,*" which, literally translated, runs thus: "*to whitewash two walls out of the same tub.*" But, properly translated, it means: "*to kill two birds with one stone.*" A German would translate the phrase thus: "*mit einer Klappe zwey Fliegen schlagen,*" which denotes, literally, "*to kill two flies at one slap.*"

Again; a German, wishing to convey the idea, that the wife rules the husband, says: "*die Frau hat den Hut,*" that is, "*the wife wears the hat,*" which *we* translate, idiomatically, "*the wife wears the breeches.*"

Again: the Romans said: "*nodum in scirpo quaerere.*"

propensities which brutalize our species, and to accelerate and confirm the progress of civilization, than all the philosophy and legislative wisdom, and refined literature, which have been poured upon society, in ancient or modern times ;—a book, whose preservation and existence, in its present unexceptionable form, is itself a miracle ;—a book, in fine, whose doctrines are so sublime, whose morality is so pure, whose historical narrative is so simple and faithful, whose various portions are in such admirable keeping, whose prophetic character is so incontrovertibly established, whose instructions look forward so impressively, to the consummation of all things, and to the eternal destination of man, and whose literary execution anticipates, in so unequivocal a manner, the boldest imaginations of genius ;—if, we say, such a book exists, surely it may be said, not merely to *invite*, but to *demand* the early attention of all those for whom its instructions, its warnings, its denunciations, and its promises, were designed.

Those instructers are not, therefore, mad with overmuch learning, nor misguided by a wild enthusiasm, who assert, in an affectionate, consistent, and parental manner, the claims of this "book of books ;" especially if their Christian deportment stamps the character of sincerity upon their own profession.

Let us not be understood to advocate the cause of any particular sect. We would wish the instructer to set before the pupil the evidences of the religion of Christ, and its paramount claims. If any parent should object, because the claims of the Episcopalian, or the Methodist, or the Baptist, or the Presbyterian, are not urged, we would reply, it is enough for the instructer to introduce the pupil into the unappropriated field of Christian knowledge and principles, and leave it to the parent to exert whatever influence his judgment may suggest, in marshalling him under any particular banner.

LIBRARY OF PRINCETON
NOV 1932
THEOLOGICAL SEMINARY

We must now take leave of the subject of education, for the present, with many thanks to the Messrs. Hill, for the benefit already conferred by them on the community, and with some regret, that our own notions have, in the course of this review, put themselves forward so unceremoniously, that we have hardly given *their* system as much space as its magnitude would seem to demand, or courtesy require.

CHURCH MUSIC,

CONSIDERED IN REFERENCE TO ITS ORIGINAL DESIGN

AND

ITS PRESENT STATE.

Those who believe in the inspiration of the Scriptures, will admit, that Church Music was instituted for the purpose of aiding the devotions of the pious worshipper. It is equally evident, also, that the patriarchs, the prophets, and the apostles, were in earnest while they sang. Their songs had constant reference to circumstances with which they were conversant, as well as to facts which were then sealed in the language of prophecy. The Psalmist of Israel, though highly favoured of God, was subject to the most remarkable vicissitudes of affliction and prosperity. Yet he ever sung out of the overflowings of a full heart. See him convicted of his deplorable iniquity under the reproof of the prophet Nathan. He cries out, in the bitterness of his soul, "Have mercy upon me, O God, according unto the multitude of thy tender mercies, blot out my trans-

gressions." See him at another time banished among outcasts, from the commonwealth of Israel. "As the hart panteth after the water-brooks, so panteth my soul after thee, O God. My soul thirsteth for God, for the living God: when shall I come and appear before God?" Again, while engaged in removing the ark, he exclaims, "Arise O, Lord, unto thy rest, thou and the ark of thy strength. Let thy priests be clothed with righteousness; and let thy saints shout for joy." On another occasion, he is seen pouring forth his full heart in gratitude, "Bless the Lord, O, my soul, and all that is within me, bless his holy name." Again, we see him cast down in despondency—"Are his mercies clean gone forever?" At other times, he breaks forth at once into the highest raptures, "Let every thing that hath breath praise the Lord."—"Let the floods clap their hands, and let the hills be joyful together before the Lord." Such were the themes of ancient minstrelsy. The same themes were also sung by the apostles, and by the churches which they instituted; and the same are to form the authorised basis of sacred songs down to the remotest ages of time.

It must be allowed that the subject of singing is spoken of less frequently in the New Testament, than in the Old. Some have hence derived an argument in favor of diminishing the importance of the institution. But if their reasoning is sound, it will follow, that in proportion as the established *themes* of song are better appreciated, amid the light of a gospel dispensation, they may be sung the less heartily, and with the less effect—the very reverse of which is true. If the early Christians paid less attention to the *cultivation* of psalmody than the Jewish nation had done before them, we must remember also, that they were placed in peculiar circumstances. They had not synagogues and houses of worship, which they could call their own. They were persecuted, afflicted, tormented, driven from city to city; without were fightings, and within were fears. Yet, in the

midst of perils, they did all that was necessary, by example as well as by precept, to give the highest sanction to the art. The first annunciation of a Saviour's birth was immediately celebrated by a song of angels. The disciples sang at the sacramental supper. Paul and Silas sang at midnight in the depths of a dungeon: and the Revelation of St. John, contains such high-wrought specimens of minstrelsey as show clearly, that the art was expected to lose nothing of its real power, under the fulness of a gospel dispensation.

But again. If we examine more minutely these specimens of consecrated poetry, we shall find that in general, they presuppose an elevated state of the affections, as necessary to the very commencement of the exercise of singing. There is often required a more entire commitment of soul to God, in these songs of praise, than usually takes place in the exercise of social prayer.

This is a remarkable circumstance, and one which is full of instruction. In prayer, for instance, we plead for the grace of humility: but in song, the Psalmist says,—"Lord, my heart is not haughty,"—"My soul was as a weaned child before thee." In prayer we plead for the grace of submission: the Psalmist says, "I was dumb, I opened not my mouth because thou didst it." In prayer we ask for fixedness of strength, for the spirit of love and obedience: the Psalmist exclaims—"My heart is fixed, O God my heart is fixed."—"O, how love I thy law; it is my meditation all the day."

In perfect accordance with this statement is the fact, that singing appears anciently to have been, for the most part, introduced as a sort of climax in the exercises. Witness the services at the dedication of the temple. Skilful leaders were chosen on the occasion. The wise, the pious, and the honourable were among them; and the singers stood close by the altar. Yet, we hear nothing of the singing till the countless sacrifices had been offered, accompanied by the

prayers of the people: nor even then, till the priests had taken the ark, that holy symbol of the covenant, and placed it within the oracle. But when all this had been accomplished, and the people were thus prepared for the exercise, "it came to pass, as the trumpeters and singers were as one, to make one sound, to be heard in praising and thanking the Lord,—saying, For the Lord he is good, for his mercy endureth forever, that then the house was filled with a cloud, even the house of the Lord." Then, and not till then, was manifested the special symbol of the Divine presence; and it then appeared in such majesty, that even "the priests could not stand to minister by reason of the cloud; for the glory of the Lord had filled the house of God." Here was an order of the exercises instituted by God himself; and left on record for the instruction of future generations. The same order appears substantially in the early history of the Christian dispensation. The song of angels was preceded not followed, by the story of a Saviour's birth. The singing at the sacramental supper was preceded by a participation of the sacred emblems. The same analogy is preserved throughout the book of Revelation. The songs of the heavenly hosts are all preceded by some marked and special displays of the Divine glory. There the singing is neither a preparative to devotion, nor a "drop-scene" in the exercises. It is called for by the attendant circumstances, and bursts forth spontaneously from the enraptured bosoms of the worshippers.

It appears also from the history of the art, no less than from the preceding observations, that singing in the churches was an exercise peculiarly spiritual. The apostle seems to convey this idea, when he says "Is any among you afflicted? let him pray. Is any merry? [joyful or possessing elevated affections,] let him sing psalms." The fathers understood the subject in the same analogy; so did the reformers. Both have left their testimony in favor of the benign influence of this part of the services.

The Bible, then, as we have said, furnishes us with the themes of song which are peculiarly spiritual; and these themes, or the substance of them, must ever constitute the basis of devotional music. We will now add what is equally obvious, that the music, according to the nature of the institution proposes to superadd something of its own, to the interest and solemnity of the themes.

Poetry is the language of feeling; and music, when properly applied to it, is expected to heighten its influence. A sentiment of penitence, for instance, may be supposed under favorable circumstances, to produce some given degree of emotion, though expressed in the humblest prose. Let the same sentiment be uttered in that species of poetry which speaks to the heart; and according to the acknowledged principles of human instrumentality, we may look for a higher degree of emotion. Now music, which is also the language of feeling,* proposes to assist our devotions, by superadding something of its own, for the further increase of emotion; and if it generally fails to do this, then, most undoubtedly, it fails to answer the design of the institution. The subject matter is furnished to our hand; the themes carry with them their own definite interest; and, if while singing them, we cannot habitually discover the increase of pious emotion; then we may rest assured that we are not deriving legitimate effects from the institution.

Now, we venture to ask, whether this is not the precise state of the case in most of the worshipping assemblies throughout the land; and we make the suggestion after years of the most careful and extensive observation.

Go where we may into the place of worship, there is the solemn stillness of devotion, while the Scriptures are read, while prayer is offered, and while the sermon is delivered. Also while the minister is reading the psalm or hymn in ever so indifferent a manner, there is generally the appear-

* At least, it ought to be such a language.

ance of attention and solemnity. Not so when the singing commences. Then the congregation are either on the one hand, gazing at the select performers to admire the music; or, on the other, expressing their dissatisfaction by general symptoms of restlessness. The latter case is the most common. While the minister is reading the themes, then there is devout attention; but when the exercise commences, which according to its nature, should superadd something to the pious interest of these themes; then we observe the universal appearance of restlessness or relaxation. The words require, perhaps, a more entire commitment of soul before God, than is usually implied in the office of social prayer. Do the congregation—does even the minister, join in the petitions, and professions, and vows which are taken upon the lips of the singers? No; most evidently they do not; for their attention for the most part, is diverted from the subject. The minister is turning over the leaves of the Bible; adjusting the pages of his manuscript, examining a written notice which is handed him; beckoning to the sexton; whispering with some one who sits by his side; or leaving the desk to speak with some member of the congregation relative to an appointment, or to some clergyman sitting below, whose assistance is desired in the pulpit. All this, and often much more is done directly in presence of the congregation; and the example, of course, loses nothing from its conspicuity. The sexton follows it, in the performance of his noisy offices; the *silent* worshippers too, are in motion, and even the singers, perchance, where there is a choir, are gazing about the house, to ascertain whether any one is pleased with their style of performance. In some churches we even see the penny contribution box handed round during the exercise. Are these the characteristics of spiritual worship? By no means. Yet abuses of this nature are generally prevalent in the churches; and they are almost endlessly diversified in character. The language of such a state of things cannot possibly be misinterpreted.

But there is a single fact in the history of the art which pours additional light upon the subject. The music of the ancients up to the third century of the Christian era, was scarcely any thing more or less than a refined species of oratory, cultivated in such a manner, as to give to the words, not only a melodious, but a distinct and impassioned enunciation. This was undoubtedly its character, when the laws of the institution were established; and it had the same character, when the examples of singing were recorded in the New Testament.* The precepts of the Bible, also referring to "the understanding," as well as to "the heart," require this express feature of the art; and the modern rules of composition and execution, if rightly interpreted, fully recognise its existence in theory at the present day.

Here then, is it not evident that the churches have departed from the very first principles of devotional music? The Bible furnishes the language of the themes; but in singing we annihilate this language. The Bible requires us to sing to edification; but we sing virtually in an unknown tongue. The words are not distinctly uttered—are not heard. The music instead of augmenting the interest of the themes, actually does away their character.

It is not enough to say, as an apology in this connexion, that the words are first read, and afterwards placed before us. For in most cases we fear they are read but indifferently in the first instance; and, as we have seen, they afterwards receive comparatively but little attention. Yet, were the fact otherwise, the plea would be inadmissible: for vocal music is, or should be, the very soul of elocution itself. It proposes to superadd something to the themes of song; not to destroy or neutralize them. It proposes to enforce them by the power of a distinct and impressive enunciation—not to substitute a monotonous style of reading, as a preparative which is to be followed by inattention and the confusion of tongues.

* See Burney's History of Music.

Taking the Bible as a standard then, our worshipping assemblies may here discover how widely they have departed from the ancient simplicity of singing "with the spirit and the understanding,"—singing, and "making melody in their hearts to the Lord."

Some writers of high respectability, however, tell us that music has lost in a great measure, its original power over the human mind; and that we are, therefore, no longer to expect such results from it as were realized in ancient times. This position serves as a quietus to the conscience of thousands who would otherwise be awakened to the conviction of personal responsibility. And, indeed, if the position is a sound one, we see not, but the thousand may still sleep on, without ever thinking of a remedy. Nay, more—if this position is tenable, then it will follow, of course, that the institution of psalmody has become a thing of nought—that the grand themes of salvation must hereafter, of necessity, be depreciated as they fall from the lips of the worshipper. Yes, if the position is true, we may even infer from it, that the Omniscient founder of the institution—with reverence be it spoken—has committed a great oversight; has given us a species of language for our edification, which could not retain its required character, while yet the laws respecting it, as instituted by Himself, were to remain unalterable. Those who would be shocked at the impiety of such a conclusion, would do well to pause, before adopting a position which necessarily leads to it.

Speaking of the art as it is, in its present neglected state, we must, indeed, acknowledge that it has lost some of its power over the susceptibilities of the human mind; but to say that this loss is irretrievable is a position which we utterly deny. Nothing could be further from the truth, as will be abundantly shown in the course of these remarks. Nor is there the least difficulty in restoring the art to its proper basis, but what arises from a habit of indifference, and a want of correct information.

But again, some will be ready to tell us, that low as the art is, in its practical results, its pretensions are even now, elevated high above their reach; and that it is useless, therefore, to come forward with additional requirements. But here we beg leave to say, that the things we are about to propose, are neither very new nor difficult, however much they may have been forgotten. And we would add, also, that much of what is called cultivation at the present day, is so far from being indispensable to the art of psalmody, that it proves, when thus applied, to be nothing more nor less, than the work of misdirection.

To illustrate the full importance of this last remark, would lead us too far from the present design. We shall now proceed to speak only of those properties of style, which in church music may be termed radical. This we shall do in as few words as possible.

The grand desideratum in church music, it must be remembered, is, to unite the singing with the speaking tones, in such a manner as to produce a distinct and impressive enunciation.

The first thing required is a good voice. It is the opinion of experienced vocalists, that almost every one might learn to sing, if the necessary instructions were given in early life. A musical ear or a fine tone, is in no instance, the exclusive gift of nature. Either may be vitiated by bad management, lost by neglect, or recovered by practice. The most gifted, require cultivation; and those who are the least susceptible, are found to improve under it more or less, except in extreme cases.* Any person who would preserve his voice from decay, or recover it when it has decayed, must use it freely and constantly. The revival of the ancient practice of singing in family worship, would secure

* We know that some will deny this: but we are aware also, that the best methods of cultivation are but little understood by the generality of teachers.

both of these objects. If this subject was fairly understood, would not multitudes who now plead the want of voice, or ear, or strength, or lungs, in excuse for their neglect, be readily convicted of delinquency?

The second thing required, is a knowledge of time. This knowledge, so far as an efficient style of psalmody is concerned, might be easily gained by cultivation. To say nothing in this place, of the intrinsical importance of time, there are two reasons why it should be kept with accuracy. The first refers to the preservation of that harmony which results from the union and combination of voices, without which, a performance must wholly cease to be musical. The second refers to the simultaneous utterance of syllables which is equally indispensable to the preservation of a distinct language. Singers are generally deficient in time. In the uncultivated style of congregational singing, it is never kept with any degree of accuracy; and while one singer presumes to lead the whole, by the mere powers of his voice or instrument, it is impossible that it ever should be. There is evidently, according to this arrangement, a mechanical necessity for singing out of time.

Accent and emphasis have also, so far as mere music is concerned, their intrinsical importance. These with the properties already noticed, and their usual concomitants, may be considered as together constituting upon the lowest estimate, the fundamentals of correct execution, and they may be all inculcated with the greatest facility by the skilful instructer. Most of our musical cultivation, however, proceeds thus far, and here spends itself upon the endless refinements of harmony, melody, and rhythm, to the almost total neglect of vocal enunciation. Yet it is evident that all this, unless there is something more, must pass for nothing in the account of Christian worship. For, as an apostle says, "unless they give a *distinction* in the sounds, how shall it be known what is piped or harped?"—"If I know not the

meaning of the voice, I shall be unto him that speaketh, a barbarian; and he that speaketh shall be a barbarian unto me." Yet as the art of singing is cultivated at the present day, it may call forth all its powers and combinations, deck itself with every charm of the muses, and waken even the fastidious critic into raptures; and, at the same time, leave the language, for the most part, perfectly dead and uninteltigible. Indeed, so extensively has vocal enunciation been neglected in our best performances, that many respectable teachers have been known to pronounce it impracticable.

The secret of a good articulation is soon told. The vowels only, are sung: the consonants, consisting of mutes and semi-vowels are whispered, or uttered as in speech, only with greater precision, distinctness, and force. Take, for example, the word *thrive*. The first three letters are whispered in a forcible manner, as an introduction to the musical sound on the letter *i*, which, when sufficiently prolonged, terminates in the utterance of *v*, effected by bringing the upper teeth in close contact with the under lip, so as to vibrate it, and then forcing the breath between them. Here the *i*, only is sung; the rest of the letters are articulated. Singers in general, confine their attention to the vowels, while the consonants are either uttered too feebly, or omitted, or transposed, as in the following example:

"He feeds and cheers them by his word,"
'ef eed san' chee' sthem 'y 'i swor,

If the singers are merely exhorted in general terms, to "sing the words with greater distinctness," they will only lay the more stress upon the vowels, which has an effect directly opposite to the one intended. But let the secret of the art be revealed to them, and their errors pointed out for a while at the moment of their occurrence, and the required result will soon be realized. The rules of articula-

tion are easily reduced to practice. Even the pupils of an infant school have been known to profit by them, so far, as in their multitudinous efforts at singing, to articulate with perfect distinctness. What children so readily learn, may be easily acquired by adults. Where then is to be found excuse for delinquency?

Articulation alone, however, does not constitute language. The following lines, for instance, when deliberately uttered, with an equal stress upon each syllable, will scarcely convey an intelligible meaning:—

"FEAR—NOT—THE—WANT—OF—OUT-WARD—GOOD—
FOR—HIS—HE—WILL—PRO-VIDE—"

Before this language can be rendered perspicuous, syllables must be arranged into words, and words into phrases, by sensible pauses too minute for musical *notation:* the words, also, must have their proper accent, and some of them must be strongly marked by emphasis:

"FEAR NOT | the *want* of *out*ward *good;*
For HIS | *he will* pro*vide.*"

These requirements, though essential to the nature of language, and quite within the reach of the juvenile mind, are generally neglected in church music; and the only reason why every one is not disgusted with the monotony which hence ensues, is, that the language being wholly annihilated in the performance, the mind rests upon the tune, deriving from it, by the power of association, such indefinite ideas of solemnity, as might be suggested by a musical instrument, or a "church-going bell." But the moment that articulation becomes distinct, the further claims of language present themselves. The syllabical manner of utterance must, in some measure, give place to the flow of language, with its accents, emphasis, momentary pauses, and pauses of longer duration where the sense requires it.

all of which, though not expressly pointed out in the musical *notation*, are consistent with the rules of the art.*

But again. It is no less obvious that the claims of enunciation must, to some extent, govern the character of the movement, as to slowness or rapidity. The force of the lines above quoted would be lost, if the utterance were to be retarded by a very slow time. A quick movement, on the contrary, would as infallibly destroy the sentiment contained in the following lines :

> The Lord! how fearful is his name!
> How wide is his command!

This distinction is so obvious as not to need a moment's illustration ; yet, it seems scarcely to have been thought of, by our compilers and teachers of psalmody.†

The enunciation is also frequently injured by the untimely introduction of musical graces or embellishments. This is especially the case in the simple congregational style, where every one manages according to his own notions of taste. The discrepancies which thus arise, would often prevent the words from being understood, even where there was no other difficulty.

But further.—Mere distinctness and propriety of utterance will not alone suffice. For the enunciation, as we have seen, should be impassioned. It should be loud or soft, slow or rapid—should kindle with the sentiment, or diminish as the

* Long pauses in the midst of a line, however, are very difficult of execution; and for this reason, the poet who would furnish us with suitable hymns, should never place them there. The line—"He died: the heavens in mourning stood," may serve as an example in point. Omit the pause, and take breath, as is usually done, after the word "heavens," and the proposition is, that he *coloured* the heavens.

† The claims of sacred poetry, are thought of still less, it would seem, by the compilers of psalms and hymns. And a similar species of inattention is very observable among clergymen, in selecting portions to be sung.

cast of thought is varied. In short, it should partake more or less, of the nature of oratorical delivery; and for this too, the art of style makes ample provision. A loud tremulous tone, unvaried in its intensity, is expressive of alarm, terror, or distress. A tone loud and abrupt at its commencement, but rapidly diminished in its intensity, is characteristic of joyous emotions. A tone just the reverse of this, characterises sentiments of exultation, irony, burlesque; while a tone formed delicately, by the union of the two emphases, last mentioned, (*i. e.* by a swell and diminish,) is susceptible of the highest degree of pathos. These four forms of emphasis, more or less distinctly marked, and continually varying in character, according to the nature or strength of the sentiment, are applicable to almost every emotion of which the human mind is susceptible. When explained and illustrated by oral examples, a child may understand them and reduce them to practice. They form, in some sense, a language of emotions which may be applied as the words require. That they have been so generally neglected and forgotten, is attributable in part, to a circumstance already mentioned—the total absence of vocal enunciation. Let the words but once begin to receive a distant utterance, and we shall soon begin to feel the want of characteristic expression.

We shall here be told, perhaps, that music has, within itself, aside from the consideration of articulate sounds, the power of controlling the emotions; and that, therefore, the claims of enunciation are comparatively unimportant. We admit the fact alleged; but we deny the inference. The latter, is indeed just opposite to the one we should have deduced. If certain sounds, in themselves considered, have such power over the emotions; then why should not these sounds be superadded to the consecrated language? This is the very thing contemplated in the institution of psalmody. The characteristic tones which nature furnishes, must anciently have had as much power as they now possess; yet

Infinite Wisdom saw fit to employ distinct and intelligible language as the basis of psalmody, leaving characteristic tones to be employed only in the superstructure. And, if we attempt to substitute the one of these for the other, we must do it without the least authority. We ourselves well know the influence of these tones. We have often felt it. We know that even instruments, aside from voices, may speak powerfully through the imagination to the heart. But in the important business of worship, who shall fully understand their language? Who can calculate on the precise nature of their appeal? Certainly, they here need the living voice of appropriate enunciation, as an interpreter. This voice is capable of conveying ideas with precision and energy; and when seconded, as it ever ought to be, by the characteristic tones which nature places within the reach of obvious cultivation, its power in psalmody is irresistible. The nature of these characteristic tones, as connected with emotions, we have just briefly considered. How evident is it, that, till these are, in some measure, understood, we do not begin to superadd any thing of special interest or solemnity to the themes of song.

But once more. It is perfectly evident, that in music, as well as in other species of oral communication, there may be the exhibition of sentiment, without any thing like the spirit of real eloquence. There may be the form of oratory without the unction. There may be the exhibition of much skill and cultivation, both as to tones and language, while yet the music is quite destitute of true devotional expression. It would be strange, indeed, if the fact were otherwise. We find this principle exhibited at times in religious conversation, in reading, in preaching, in social prayer. Where is the Christian who has not sometimes felt it, till his very soul would seem to die within him? Hence, the necessity of a careful preparation for these exercises, the necessity of watchfulness, of meditation, of secret prayer, of keeping "a con-

science void of offence towards God and towards man." And is it possible that church music should form an exception against this rule? May we here, by mere dint of cultivation, acquire a species of language which will generally secure results that are highly spiritual, as by the influence of mere machinery? The supposition would be impious. Spiritual worship must be conducted by spiritually-minded worshippers. The principle is true of every other species of religious exercise; and shall it not hold good, in reference to an exercise, which, according to its divinely constituted nature, is peculiarly distinguished for its spirituality? Christians cannot be edified even in conversation, unless they "speak often one to another." The Bible, unless there is the habit of constantly reading it, will prove but a sealed book to them; preaching requires preparatory exercises, both in the study and in the closet; and the same is abundantly true of social prayer. But, may Christians enter at once without preparation, upon an exercise which more especially requires an elevated state of the affections? May they here presume to commence their devotions "as the horse rusheth into the battle," and yet be enabled at once to pour out their full hearts in the themes of supplication or praise? May they here plead the promises?—implore forgiveness?—break forth into expressions of gratitude?—pay their solemn vows to the Most High?—call upon every thing that hath breath to praise him?—call upon the floods to clap their hands, and to be joyful together before the Lord? Yet the thing is continually attempted without the least suspicion of its impropriety. Even at the commencement of the exercises of public worship, while the worshippers are yet assembling, while the trampling of feet is heard, while the doors are grating upon their hinges, and all, comparatively speaking, is noise and confusion—just then, the singers have often been directed to "break forth in a shout of sacred joy"—or in "loud hallelujahs to the Lord!"

And who are they that thus commence these lofty themes, these soul-stirring accents of holy joy! Who are they that essay to mingle the earthly lispings of praise with the "mighty thunderings" of the upper sanctuary! Perhaps they are a few thoughtless individuals who confessedly have neither part nor lot in this matter—individuals who have cultivated sacred song for purposes of mere amusement, tasteful gratification, or display. Possibly their teacher too, was a base man, or their present leader is an infidel. And if the music has much professional excellence, it is more than probable, that the performers are indebted to the theatre for it. Or, on the other hand—suppose the performers to be scattered through the whole assembly where all is bustle, inattention, and noise. One half of the multitude do not pretend to sing, or even to look at the words. Not a syllable is distinctly uttered. There is neither tune, time, articulation, accent, emphasis, or characteristic expression. There is virtually, no theme employed in the song; and no song that could, of itself, superadd any thing to the theme. All is jargon—systematic jargon! A few individuals whose musical susceptibilities are happily obtuse, and whose souls are hungry for the bread of life, may glean a little from the exercise and think it solemn and impressive; but it is needless to say that not one of the rest of the assembly can be edified.

How evident is it then, from all these considerations, that there should be a thorough work of reform in this portion of the services. Music has indeed, been cultivated in many places to a considerable extent. The countless refinements of melody and harmony, of modulation, of measure, of movement, have sometimes been sought out and cherished with great industry and zeal; and where, from the *vicinity of the theatre, professional* performers could be obtained; the charms of a powerful orchestra, of a thundering chorus, of a melting solo or duet, with every thing that is tasteful in

musical execution, and descriptive, or impassioned imitation, have been put into requisition for the public amusement. Many have been greatly delighted by such performances; nor do we ourselves pretend to be without susceptibility. But what has all this to do with the plain business of worshipping God? The journalists, to be sure, have often told us that it is the very thing required to give tone to the music of our worshipping assemblies. Go then to the oratorial rehearsal. Draw back the curtain before you. See that professional performer, the victim of intemperance, staggering along into the orchestra. Listen to his song "I know that my Redeemer liveth, and that he shall stand at the latter day." He is succeeded perhaps with one whose mouth has just been fouled with profaneness, or blasphemy. He gives the *professional pathos* of "He was despised and rejected of men." Another, whose studied attitudes bespeak her emphatically, child of earth, is seen *pathetically* imploring the angels to TAKE HER TO THEIR CARE. And now, perhaps you will hear what purports to be the voice of a great multitude, as the voice of many waters, and as the voice of mighty thundering, saying "Hallelujah, for the Lord God Omnipotent reigneth." Have the choir and the orchestra, then, at length caught the true spirit of heaven? The composer, (he too, if we may credit his biographer, could swear successively in five different languages,) has by dint of genius almost unparalleled, produced a happy arrangement of the music. Do we now hear any thing like the emphasis of joyous heavenly acclamations? No, nothing like it. This and all the other *powerful* choruses must, to be sure, have the same orchestral emphasis—the strong emphasis of *alarm*, not of *joy*, or *exultation*.

Give to these men, all that is due to them! Place them with the Campbells, the Scotts, and the Byrons, of our own times; but not among the schools of the prophets. Let them not aspire to the office of holy David, and Asaph, and

Heman, and Jeduthan. As well might we ask the mere master of oratory, to preach to us, or lead us by dint of his mellifluous tones, in the exercise of social prayer. David, and Asaph, and their successors, addressed their inspired poetical effusions "to the chief singers." Would they have inscribed them to such characters as we have here alluded to? No: they would have driven them from their service.

Again, we say there must be a reformation. It must be begun, and carried forward perseveringly on Christian principles. Untiring zeal must be associated with intelligence and sound discretion. Christians must not rise up suddenly and cast out the minstrels whom they have so long permitted to occupy their place. They themselves have been the chief delinquents. And if we mistake not, they have long been suffering the consequences of such delinquency. We appeal to the conscience of the spiritually-minded worshipper. Why is it, that men of this character, have in late years, almost universally absented themselves from the schools of cultivation? Why have they so generally abandoned devotional singing in their families? Why in seasons of revival, have they so often discouraged music schools, and nearly excluded singing from their meetings for social prayer? Why too, have the clergy, the only men, who of all others, could exert themselves to the best advantage in this cause, so generally taken the lead in this abandonment of the art? Why is it, that at the present moment the preponderating influence in favor of church music is without the pale of the visible church? The reason is obvious. Christians have for more than two centuries been sleeping over the subject, while the enemy has been busily sowing tares. The abuses now every where so preponderate that the art is lost upon these worshippers. And were they at length to rise up by a sudden impulse, to restore the art to its required rank among the exercises of the sanctuary; it is to be feared, that there would not now be found among them

influence, or skill, or intelligence, sufficient to enable them to carry the object into successful execution. Christians must first become cultivators, to some extent, in their own proper persons, before they can understand the exact length and breadth of the work that lies before them. And is it not time to commence the work of preparation? Surely, the lame, the blind, the torn, and that which costs them nothing has long enough been offered in sacrifice. God is a Spirit, those who worship him must worship in spirit and in truth. He is a just God; he will not accept of robbery in the sacrifice of praise. He is a zealous God; he will not be mocked. His glory he will not give to another.

ON THE SONSHIP OF CHRIST.

One of the most difficult points of knowledge, is, to know how much may be known; to decide where the limits are to be placed to the speculations of the inquisitive mind of man. Neither philosophers nor theologians, have, in any age, observed these limits, and the consequence has been, that philosophy and theology, instead of being a systematic arrangement of the phenomena of the material and spiritual world, so far as they come within the range of our observation, or of the facts revealed in the word of God, are to so great an extent, the useless and contradictory speculations of men on things beyond the reach of our feeble powers. These speculations, as it regards divine things, are so mixed and enwoven with the facts and principles contained in the sacred Scriptures, that it is no easy task to determine, in every instance, what is revelation, and what is human philosophy. Yet with respect to almost every doctrine of the

Christian faith, this is a task, which, every sincere inquirer after truth, is called upon to perform. The modes of conceiving of these doctrines, in different minds and in different ages, are so various, that it is evident at first view, that much is to be referred to the spirit of each particular age, and to the state of mind of every individual. The history of theology affords so much evidence of the truth of this remark, that it probably will not be called in question. It must not be supposed, however, that every thing either in philosophy or theology is uncertain; that the one and the other is an ever changing mass of unstable speculations. There are in each, fixed principles and facts, which, although frequently denied by men whose minds have so little *sense of truth*, that evidence does not produce conviction, have maintained, and will maintain their hold on the minds and hearts of men. With regard to theology, the uniformity with which the great cardinal doctrines of our faith have been embraced, is not less remarkable, than the diversity which has prevailed in the mode of conceiving and explaining them. The fact, that there is one God, and that the Father, Son, and Holy Ghost are this God, that there is such a distinction between the Father, Son, and Spirit, as to lay a sufficient ground for the reciprocal use of the personal pronouns, has been the faith of the Christian church from first to last. And yet there is probably, no one doctrine contained in Scripture, which has been so variously defined and explained, as this. In the earlier ages of the church, when the religion of the Gospel was glowing in the hearts of all the followers of Christ, when it was peculiarly a religion of feeling, it was not to be expected that this mysterious doctrine should be very accurately defined. To the early Christians, Jesus Christ was God, to him their prayers were directed, their praises given—in him all their confidence was reposed. In their preaching, sermons, and apologies, they presented God the Father, Son, and Spirit, as the